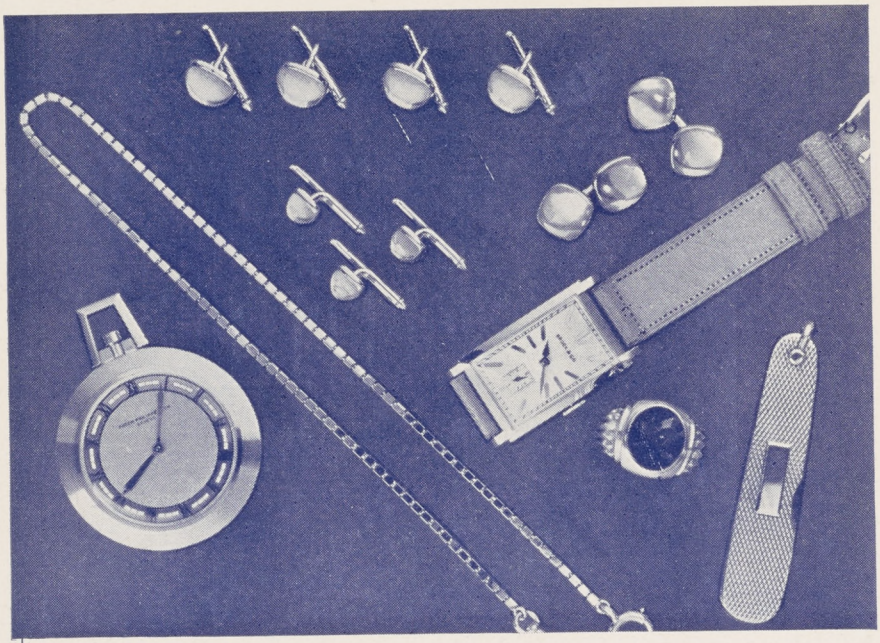
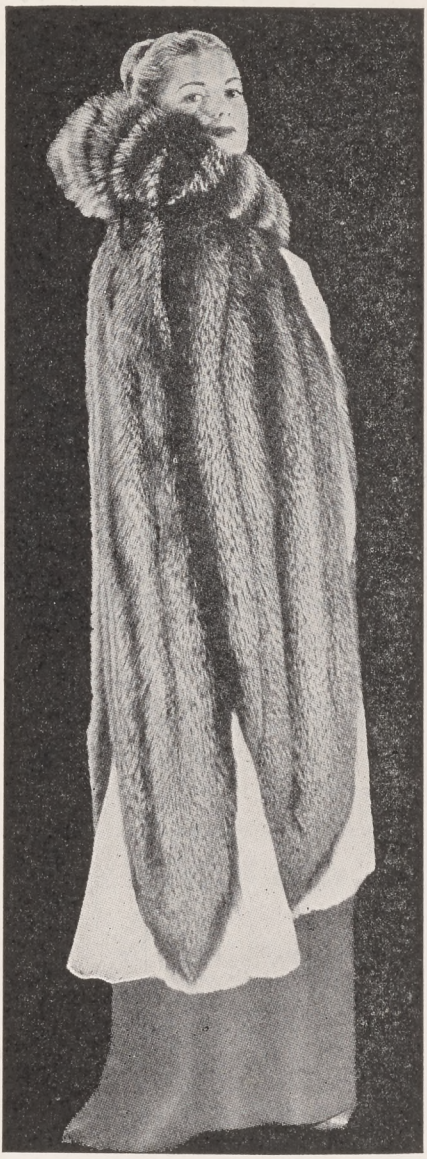

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TUESDAY CONCERT

AUGUST 25—8:30 P.M.

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Conductor

OTTO KLEMPERER

•

Overture to Goethe's "Egmont," Op. 84 . . . **BEETHOVEN**

Symphony No. 1 in C Minor, Op. 68 . . . . . **BRAHMS**

I. Un poco sostenuto—Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio—Piu Andante. Allegro non troppo, ma con brio

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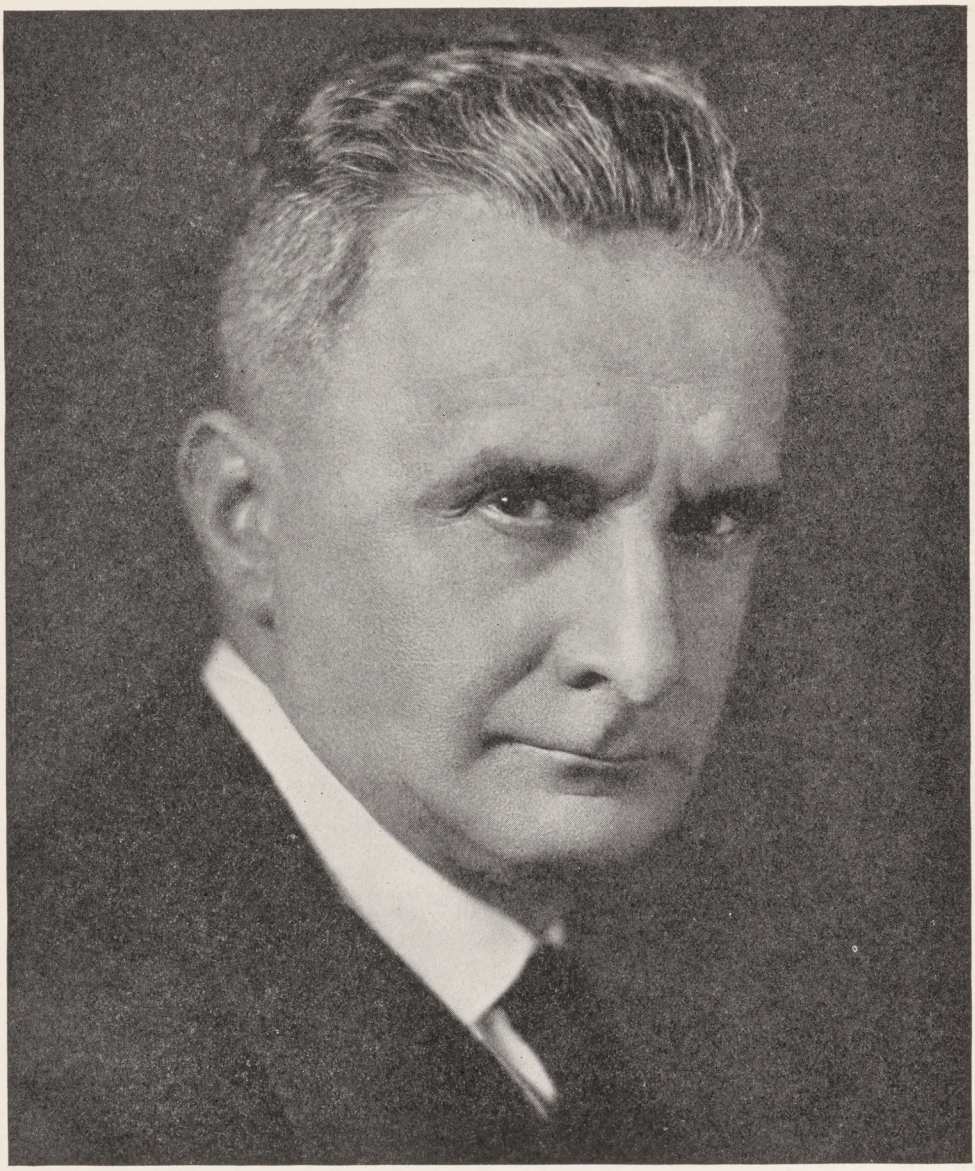
Dance of the Apprentices, from "The Mastersingers of Nuremberg" . . . . **WAGNER**

Orchestral Scherzo, "The Sorcerer's Apprentice," (L'Apprenti Sorcier), after the ballad by Goethe . **DUKAS**

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COMMENTS...

ON TUESDAY'S CONCERT

By DR. BRUNO DAVID USSHER

Overture to Goethe's "Egmont," Opus 84 . . . . . LUDWIG VAN BEETHOVEN

(Born December 16, 1770, at Bonn; died March 26, 1827, at Vienna)

BEETHOVEN was fond of the theatre. That he was not only a man of wide literary tastes, but inclined to love of the drama was shown by the well-thumbed volumes of his library, found after his death. These books included, to a surprising degree, his contemporaries. Beethoven's long search for a suitable operatic subject shows discernment even if the book to his only opera "Fidelio" has weaknesses. That music-drama had been completed in 1806, the following year bringing the composition of the "Coriolanus" overture, the publication of the fifth and sixth symphonies. The same year the master applied to the management of the "Theater an der Wien" for an appointment as staff-composer. Nothing, however, came of that until January 1, 1808, when Hartl was placed in charge of the two Vienna Court Theatres. He decided to produce Schiller's "William Tell" and Goethe's "Egmont" with music. Beethoven and Gyrowetz were commissioned to provide incidental music. The former was keen on writing music to "William Tell," but intrigues frustrated his desire. "Egmont," considered less suitable, was assigned to him, Adalbert Gyrowetz (1763-1850), a Bohemian composer of ability (though of his more than 270 opuses practically nothing has survived), a man of good connection, winning over him for the time being. As it happened the "Tell" music of Gyrowetz was forgotten. Beethoven's music to "Egmont" is played oftener even in the land of Goethe than the historic tragedy. The composer greatly admired the poet of Weimar. Already in 1808 he had made four settings of the latter's "Nur wer die Sehnsucht kennt," and a year after conceived the Goethe cycle, opus 75 (four songs, "Kennst Du das Land," "Herz mein Herz," "Es war einmal ein Koenig" from "Faust," and "Gretel's Warnung"). The "Egmont" music falls into the period between October, 1809, and May, 1910, as opus 84, these being Goethe months, for the opus 83, of the same time, includes Goethe's "Trocknet Nicht," "Was zieht mir das Herz," and "Kleine Blumen, leine Blaetter." May 24, 1810, "Egmont" was given for the first time with the music at the Hofburg Theater in Vienna. There are the overture, four entr'acts, two preludes, two songs for soprano, a melodrama, and a short "symphony of triumph," which also closes the overture.

• • Goethe's "Egmont" is based on the struggle between the occupational Spanish army and the oppressed people of the Dutch Republic in the sixteenth century. Count Lamoray Egmont is sent to the block in 1568 by the infamous Duke of Alba and his murderous tribunal. This is followed by an almost constant succession of wars between the Catholic Spaniards and Lutheran provinces of the Dutch Republic, the latter not until 1648 winning religious and political independence from the German Empire and Spanish Usurpation in the great Peace Treaty of Westphalia, which ends also the "Thirty-Years' War" for Germany.



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More Aspects of Musical Education Related

By MAURICE ZAM

As a child Mozart was fascinated by thirds, and spent hours picking them out on the piano. Historians relate this to suggest Mozart's intuitive sense of beauty or consonance. Had little Mozart improvised thirds a century before, historians would have remarked on the cacophonous thirds as a symbol of a chaotic and dissonant age.

Consonance and dissonance are considered the antithesis of each other. The one is harmony and beauty, the other discord and ugliness. Had Mozart gone the way of musical evolution, he would first have plucked out the octave, the most perfect consonance, then the fifth, the next perfect. The fifth and octave are the earliest manifestations of harmony, and are the motivating influence in classical music and classical form.

The fugue theme, starting on the 1, or the tonic, is answered by the fifth or the eighth. The sonata, beginning with a certain key, generally modulates to the fifth upwards *or downwards*. In spite of inspiration, the musician is governed by definite physical laws. The harmonious effect of the octave and the fifth, scientifically determined by Pythagoras, is known to most savage tribes (men and women sing an octave apart — tom-toms are tuned in fifths).

The third, avoided for centuries as a dissonance, became the deciding factor in harmonic construction. The character of any composition is determined by the third (major or minor). Now the third is considered the most harmonious interval. (Ever hear of "barber shop harmony"?)

Can we trust our preconceived ideas of beauty? Berlioz, while listening to Chinese music, thought he heard the "meowing of so many cats"; Confucius hears in these

(Continued on Page 26)

• • To suit his poetic-dramatic purposes, Goethe has turned Egmont, who had a wife and nine children, into a bachelor, as which he quite properly pays ardent court to Klaerchen, lovely daughter of a humble burgher.

• • Heavy, sombre chords open the overture. Oboes, clarinets and violins tell of the misery of the people. The voices of sadness rise and unite, until the orchestra seems to echo a whole people outcrying for aid. A stately section seems to tell of Egmont, the idol of his nation. The first theme recurs, leading into a growing climax that ends with a symphony of victory.

Symphony in C Minor No. 1, Opus 68 . JOHANNES BRAHMS

(Born May 7, 1833, at Hamburg; died April 3, 1897, at Vienna)

IT seems a little strange to the listener of today that Clara Schumann should have said to Brahms, after the latter had played to her his first symphony: "I miss the melodic flight." That was nearly sixty years ago. During that interval the melodies of Brahms, and especially those of the first symphony, have soared high enough to conquer everywhere, even France surrendering to the spell of this typically German music, this tonal landscape so long veiled by northern mists until warm winds and a radiant sun dispel them in the glorious finale. Apropos of Frau Clara's remark, Lawrence Gilman remarks amusingly in the New York Herald Tribune that he "may have played like a composer" and it may have been Clara who failed to follow him during that marvelous, winged

(Continued on Page 51)





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Album M-301 Stokowski—Philadelphia Orchestra

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7021 Toscanini—Philharmonic Symphony Orchestra of New York

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9059-60 Coates—Symphony Orchestra

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THE BEETHOVEN STRING TRIO

Jacques Pepper . . . . . **Violin**
Philip Kahgan . . . . . **Viola**
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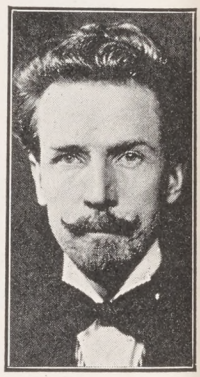


in two concerts

NOV. 5, 1936 FEB. 11, 1937

IN THE MUSIC ROOM—HOTEL BILTMORE

EMINENT CONDUCTOR SAYS:



● The Beethoven String Trio consisting of Jacques Pepper, violin; Philip Kahgan, viola, and Alexander Reisman, 'cello, gave an All-Hindemith program at a Pro Musica concert. They played Hindemith's Serenade and his Second String Trio. I was very much pleased with the performance and recommend this Trio highly.

(Signed) Otto Klemperer.

FAMED COMPOSER STATES:

● I had the pleasure of hearing the Beethoven String Trio, consisting of Jacques Pepper, violinist; Philip Kahgan, violist, and Alexander Reisman, 'cellist, playing at Dr. Rolf Hoffman's home, trios by Beethoven and Hindemith. I am very glad to state I liked their performance very much and I can recommend the ensemble as an extraordinary one, and wish them best success.

(Signed) Arnold Schoenberg.

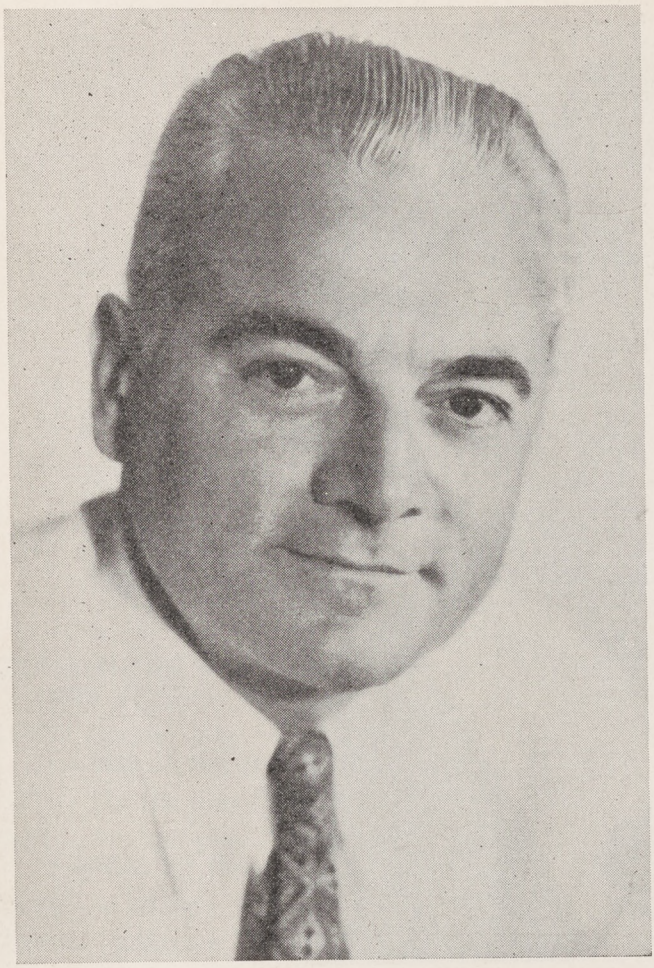


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For a quarter of a century he has been directly associated with the production of grand opera throughout America. In the middle twenties he staged "Shanewis" the Cadman grand opera, in Hollywood Bowl. Recent years have been devoted largely to motion picture work. He is credited with direction of the opera sequences in "Anthony Adverse," "I Dream Too Much" (Lily Pons) and "Stars Over Broadway."

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THURSDAY, AUGUST 27—8:30 P.M.
SOUTHERN CALIFORNIA SYMPHONY ASSN.

Presents

"I PAGLIACCI"

Opera-Drama in two acts by R. Leoncavallo
With Incidental Dances arranged by S. Oukrainsky

Philharmonic Orchestra of Los Angeles
The Los Angeles Grand Opera Chorus Company
and
An Ensemble of Two Hundred Persons
In an Elaborate and Picturesque Setting

PIETRO CIMINI, Musical Director and Conductor
ANDRES DE SEGUROLA, Director of Production
NATALE CAROSSIO, Stage Director
ALDO FRANCHETTI, Chorus Master

CAST OF CHARACTERS:

NEDDA (in the play "Colombina"), wife of Canio.....**CHARLOTTE BOERNER**

CANIO (in the play "Pagliaccio"), master of the troupe.....**TANDY MacKENZIE**

TONIO (in the play "Taddeo"), the Clown.....**EMERY DARCY**

PEPPE (in the play "Arlecchino"), member of the troupe.....**STANLEY MORNER** 3039

SILVIO, a villager in love with Nedda.....**FRANK CHAPMAN**

Dancers, Villagers, Bagpipers, Clowns, Pagliacci, etc.

Acrobats: Spencer Troupe.

The Scene is laid in Calabria (Italy), near Montalto, between 1865 and 1870.
Incidental Dance in the second act from "Der Geist des Wojewoden" by L. Grossmann.

Created and Staged by SERGE OUKRAINSKY 3014

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(Premier Danseur)

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COMMENTS...

ON THURSDAY'S CONCERT

By ALFRED LEONARD

•

"I PAGLIACCI"

(The Players)

OPERA IN TWO ACTS

Words and Music by RUGGIERO LEONCAVALLO

(Born March 8, 1858, at Naples; died August 9, 1919, at Montecatini)

I. THE PLOT

ACT I—*The scene shows the entrance to a little Italian village.* To the noise of a blaring trumpet and the booming of a bass drum a little group of wandering comedians holds its entrance. Canio, the director, jealously guards his pretty wife, Nedda, also a member of the troupe. He has indeed reason to be jealous, because one of the villagers, Silvio, loves and admires Nedda. Tonio, the misshapen clown, also desires her greatly. However, his love is turned into hatred when Nedda spurns his advances and finally strikes him with a whip across the face. So, when he observes a secret rendezvous between Nedda and Silvio while Canio has gone for a drink with the rest of the troupe and some villagers, he runs to fetch Canio, revealing the intrigue of the two lovers. Silvio escapes over a wall, unrecognized by Nedda's enraged husband who commands his wife in vain to tell the name of her lover. The act closes as Canio, preparing himself for the evening's performance, mourns that he as a player may not indulge in grief. It is his duty to paint his face and make merry even though his heart is breaking.

• • ACT II—*The scene shows the improvised stage of the comedians before which the villagers are gathering for the evening's performance.* Nedda, in the costume of Columbine, wanders from row to row to collect the price of admission from the spectators. When she passes by Silvio she uses the opportunity of warning him to be careful not to arouse further her husband's suspicion. Then the play begins.

• • Canio plays the role of Pagliaccio, Nedda is Columbine. Harlequin appears and his amorous advances are favorably received by Columbine. Suddenly the clown Taddeo, whose role is played by Tonio, shouts in mock-alarm: "Be careful, Pagliaccio is here!" The similarity between the situation in the comedy and in his own private life overwhelms the jealous Canio and again he demands of his wife the name of her lover. Nedda seeks to divert Canio's attention and not until he plunges a dagger into her heart do the spectators realize that the comedy has turned into sinister tragedy. With a last despairing cry Nedda calls for Silvio. This is the moment for which Canio has waited. At last he knows the name of the rival who has destroyed his happiness. As Silvio rushes forward he too is stabbed by Canio who, turning to the audience, concludes with bitter irony: 'The comedy is finished!"

II. MUSICAL HIGHLIGHTS

• • Adopting a feature of Wagner's music-dramas Leoncavallo has made use of the "leit-motiv," a fate-theme which runs through the musical development like a red thread. It is heard first in the Prologue, recurs in the closing aria of the first act, "Vesti la giubba" (On with the play!) and

sounds again fortissimo at the tragedy's climax.

• • The Prologue, sung by the baritone as part of the overture, is treated in a most original vein even though the idea itself was not original with Leoncavallo. Two years before him Mascagni had included a "Siciliana" in the Prelude to his "Cavalleria Rusticana."

• • Two masterly choruses occur in the first act, the one which the villagers sing as welcome to the arriving theatre troupe, and the famous "Bell Chorus," which mingles with the church bells while the villagers sing: "Let's go to church, Din don, All's well with love, Din don."

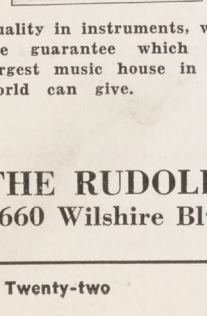
• • The most delightful and charming aria which Nedda (Columbine) sings, appears in the first act, when she is left alone and wonders if Canio suspects her. She hears voices of birds and looking about notices the beauty of the day. In an exquisite arrangement her voice mingles with those of the birds in the so-called "Ballatella."

• • No greater opportunity was ever given to the dramatic tenor than in the role of Canio. It has been a favorite of many of the great tenors and especially Enrico Caruso's singing of the aria "Vesti la giubba" was considered to be one of his very greatest achievements. Next to this aria "No, Pagliaccio," which occurs in the second act, is one of the most dramatic arias in modern operatic literature.

III. THE COMPOSER

• • "Truth versus Fiction," was the battle-cry of a small group of musical conspirators who toward the end of the past century launched a vigorous battle against Richard Wagner and his school. Encouraged by Bizet and Verdi, a group of French and

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Italian composers joined forces in an effort to bring to the operatic stage stories of true life and human interest, instead of the fantastic stories of the romantic composers, or the mythical legends of Richard Wagner's music-dramas. One of the leaders in this revolutionary movement, which today is known in musical history as "Verismo,"—was the composer of tonight's opera. Seen in this light, Leoncavallo's brief statement on the manuscript's title page: "Based on a true story," receives added significance as the profession of his creed as a follower of the "Verismo."

• • It is not without irony that Leoncavallo's operas show quite definitely the influence of Wagner's music dramas, in spite of his antagonism against them. However, he has combined their principles with the elements of the Italian "Bel Canto." That is to say, he has used the melodious flow of the "aria" instead of the declamatory type of singing employed by Wagner.

IV. THE OPERA

• • Among the numerous operas which Leoncavallo has written only "I Pagliacci" has achieved universal and permanent success. This seems at first hard to understand for in "I Pagliacci" Leoncavallo shows unusual ability in the invention of appealing and characteristic melodies, effectual ensembles, and orchestral parts of great harmonious ingenuity and charm. What then was the reason for the failure of "Zaza," "Boheme," and all the many other operas of the same composer?

• • Leoncavallo unfortunately adopted as his chief means of developing his melodious inventions, a device known ever since Bach, the so-called "Sequence," a sudden modulation in which a melody is repeated in a new and unexpected key. It is obvious that striking effects can be obtained with this device if used occasionally, but it stands to reason that it can not constantly take the place of the true development of a theme, in which the melodic germ is evolved and glorified, turned like a beautiful gem to show its countless faces in different aspects and lights. In "I Pagliacci" the unusual wealth of beautiful melodies successfully

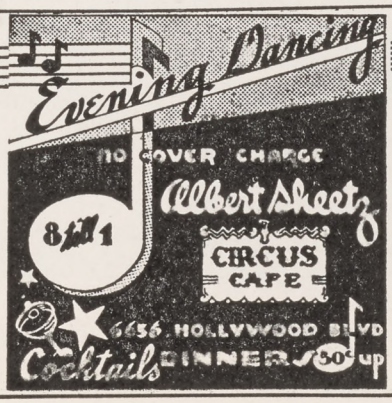
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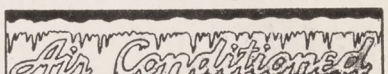


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covers such shortcomings, which, however, have doomed the rest of Leoncavallo's operas to failure.

• • Another reason for the continued success of "I Pagliacci" may be seen in the effective manner in which the composer has adopted for the operatic stage, two dramatic tricks of considerable antiquity: the "Prologue" and the "play within a play."

• • Leoncavallo wrote the entire work, libretto and music, in less than four months. It was first produced May 21, 1892, at the Teatro dal Verme, Milan, and came to America in 1893 where it was given its premiere at the Grand Opera House on June 15.

★ ★ ★

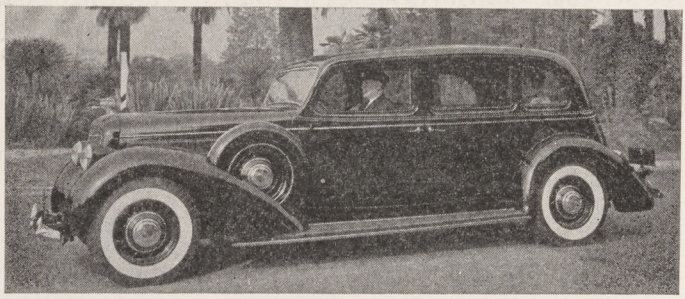
Southern California Symphony Association, sponsoring the Philharmonic Orchestra, will launch a campaign September 1 for funds to maintain the Philharmonic Orchestra. If you wish to see this magnificent body of musicians to continue supplying the finest music for the Southland, give generously when you are asked to give. If a campaign worker does not reach you, send your contributions direct to Southern California Symphony Association, Los Angeles.

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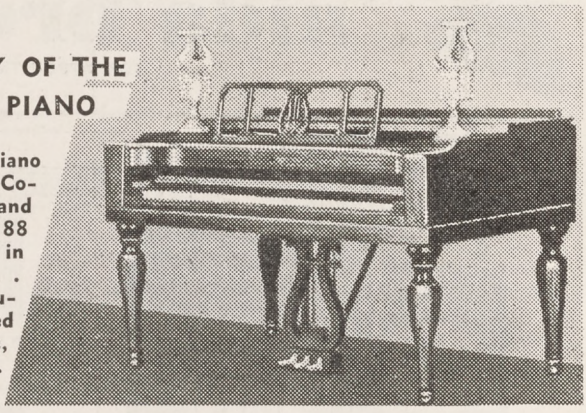
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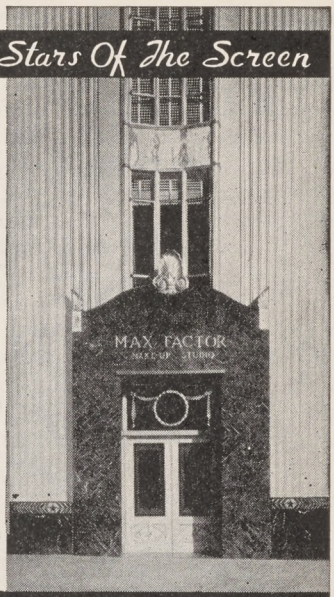


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Adolph Tandler Writes Memories In Music

What may be termed a musical autobiography is the American Chamber Symphony for Strings which Adolph Tandler, member of the Philharmonic Orchestra and former conductor of the Los Angeles Symphony Orchestra, has composed.

In his new work Mr. Tandler recalls his days as musical head of the Los Angeles Symphony, bringing into his work many persons prominent in the musical life of Southern California. He brings in snatches of works which he performed for the first time in Los Angeles.

These "echoes of the past" include suggestions of Beethoven's Ninth Symphony which Tandler conducted for the first time west of Chicago, Bruckner's Third Symphony which he gave a first western hearing, Scriabine's "Poeme Extase" and Ravel's "Fireworks," which he offered as premieres here.

Mr. Tandler's symphony will be played for the first time September 9 by the Federal Music Project Orchestra.

★ ★ ★

Musical Education

(Continued from Page 10)

same sounds the gentle tones of heavenly peace. Popular music, appealing to a sense of beauty of the average ear, avoided dissonance. Ragtime, a syncopated melody with a monotonous harmony (homophony) smuggled a few dissonances in. The average ear accustomed itself to these effects and was no longer shocked. Interwoven syncopated melodies (polyphony) and strange dissonances became jazz. These are now the common musical vocabulary.

★ ★ ★

Only one-half of Bach's compositions were published during his lifetime.

Rambling Along Pepper Tree Lane

By john orlando northcutt

A "dimple in the hills" is the designation given Hollywood Bowl by Rabbi Edgar F. Magnin.

Mr. Klemperer's "Merry Waltz," played Tuesday night, is a first performance and is dedicated to Hollywood Bowl. The composer-conductor "sprang" it as a surprise on the musicians of the orchestra one morning at rehearsal. They took it at once to their hearts and insisted that it be performed this summer.

★ ★ ★

Oddities and Strange Antics Department: After a concert last week a happy young woman skipped rope from the Bowl entrance to the Bowl exit and she skipped without tripping . . . Mrs. Tandy MacKenzie insists her illustrious husband once had two pet man-eating sharks when he lived in Hawaii where he was born. Tandy called them by name. He being a boy at the time didn't worry about their man-eating yearnings.

★ ★ ★

After a friendly disagreement over a musical point Boris Morros, who presented the "Paramount Night of Stars" the 17th, turned to his companion, Leopold Stokowski, and said: "What are you going to do, argue with me about music?"

★ ★ ★

Correction: The "Little Colonel," Alexander Roman, helped trounce the Austrians instead of fighting on their side as erroneously pointed out last week, in this column.

★ ★ ★

If there is anything to try one's patience, it is a turn at ticket selling. For nearly 20 years Walter F. Arms, Jr., has been ticket controller for musical and kindred events in Los Angeles. He has been in that position for many years in Hollywood Bowl and has been closely associated with L. E. Behymer and his presentations.

According to statisticians Walter never has lost his temper nor permitted the countless annoyances to disturb his equilibrium. He can sell you a ticket behind a post and you'll like it. It is recorded, however, that a certain woman this summer tried his patience to the breaking point. He "stood the gaff." Near the end of the season the woman reported that she had failed to gain even a frown. She's ready to mention Walter for any job requiring tact and patience.

★ ★ ★

In the hectic rush of one of the crowded evenings, a patron lost a diamond. It was a valuable gem and she was frantic. Next day she and her family returned to the Bowl with a large tub and a screen. For hours they screened the dirt near the section where they had sat the night before. They found the diamond.

★ ★ ★

Most of the ushers in Hollywood Bowl are musicians. Usher difficulties arise not in properly seating Bowl crowds, says William Severns, head usher. Much diplomacy is needed to avoid clashes of professional temperament among the potential artists of the staff. There are five baritones, three tenors, four violinists, one conductor, one ballet historian, one poet, a theatre historian. And they are all critics, says Severns—which may or may not mean anything.



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Preludes to Acts 1 and 3, "Lohengrin" 50580 50583

Prelude to "The Mastersingers of Nuremberg"

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Grail Scene, from the Festival Music Drama, "Parsifal"

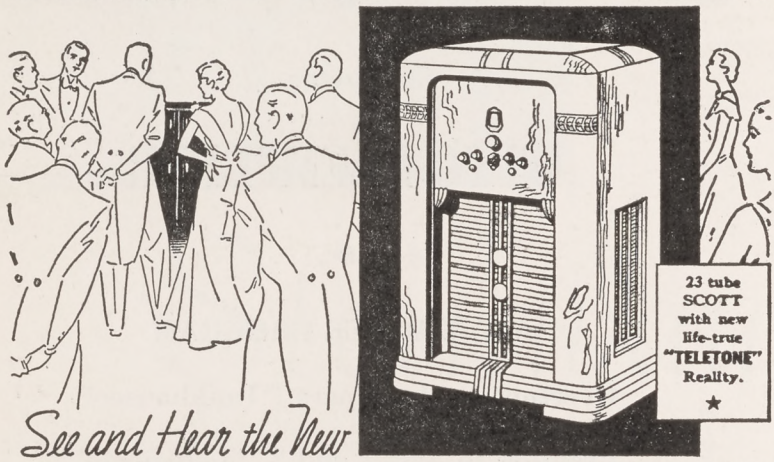
Soloists:	Amfortas	Emery Darcy
	Titurel	Douglas Beattie
	Gurnemanz	John Ellis
	Alto solo	Clemence Gifford

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COMMENTS...

ON FRIDAY'S CONCERT

By DR. BRUNO DAVID USSHER

Overture to the Opera "Tannhauser" . . RICHARD WAGNER

(Born May 22, 1813, at Leipsic; died February 13, 1883, at Venice.)

TO find new material on Wagner's "Tannhauser" overture is difficult. Nothing, however, could be more authentic than comments from the author of this work, brought out in 1845 under his baton. At Dresden:

• • "Into this work I precipitated myself with my whole soul, and with such consuming ardor that, the nearer I approached its end, the more I was haunted."

• • And now a summary of the Overture, likewise from the pen of Wagner:

• • "At the commencement the orchestra represents the song of the pilgrims, which, as it approaches, grows louder and louder, but at length recedes. It is twilight; the last strain of the pilgrims' song is heard. As night comes on, magical phenomena present themselves; a roseate-hued and fragrant mist arises, wafting the voluptuous shouts of joy to our ear; we are aware of the dizzy motion of a horribly wanton dance. These are the seductive magic spells of the 'Venusberg,' which at the hour of night reveal themselves to those whose breath is inflamed with unholy desire. Attracted by these enticing phenomena, a tall, manly figure approaches; it is Tannhauser, the Minnesinger. Proudly exalting he trolls forth his jubilant love song as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate cloud surrounds him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural vision, he perceives in the dim, seductive light spread before him, an unspeakably lovely female figure; he hears a voice which, with its tremulous sweetness, sounds like the call of sirens, promising to the brave the fulfillment of their wildest wishes.

• • "It is Venus herself whom he sees before him; heart and soul, he burns with desire; hot consuming longing inflames the blood in his veins; by an irresistible power he is drawn into the presence of the goddess, and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of 'Venusberg' is revealed to him in its fullest brightness; boisterous shouts of wild laughter re-echo on every side; Bacchantes rush hither and thither in their drunken revels; and, dragging Tannhauser into their giddy dance, deliver him over to the love-warm arms of the goddess who, passionately embracing him, carries him off, drunken with joy, to the unapproachable depths of the invisible kingdom. The wild throng then disperses, and their commotion ceases; a voluptuous plaintive whirring alone now stirs the air, and a horrible murmur pervades the spot where the enraptured magic spell had shown itself, and which now again is overshadowed by darkness.

• • "Day at length begins to dawn, and the song of the returning pilgrims is heard in the distance. As their song draws nearer, and the day succeeds to night, that whirring and murmuring in the air, which but now sounded to us like the horrible wail of the damned, gives way to more joyful strains; till at last,

L. E. BEHYMER

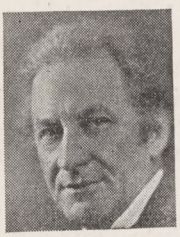
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Friday's Comments—Cont'd

when the sun has risen in all its splendor, and the pilgrims' song with mighty inspiration proclaims to the world, and to all that is and lives, salvation won, its s u r g i n g sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us the shout of joy at his release from the curse of the unholiness of the 'Venusberg.' Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of love."

Preludes to the First and Third Acts of "Lohengrin" . . . Richard Wagner

RICHARD WAGNER himself has pictured in words what he has conceived in tone as the epitome of the Grail legend. There has hardly been a composer whose pen had a more literary turn than that of the wizard of Bayreuth, whose own imaginative conception of this "Vorspiel" is given herewith:

• • The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His Disciples, and in which His blood was received when out of love for His brethren He suffered upon the cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

• • The miraculous delivery of the Holy Grail, escorted by an angelic host, and the

(Continued on Page 41)

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EIGHTH WEEK 1936

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"Egmont" Overture ..... BEETHOVEN

Symphony No. 1 in C Minor ..... BRAHMS

"Gavotte," from D Major Suite ..... BACH

Dance of the Apprentices from
"The Mastersingers" ..... WAGNER

"Sorcerer's Apprentice" ..... DUKAS

"The Merry Waltz" ..... KLEMPERER

Thursday, August 27

"I PAGLIACCI"
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TANDY MacKENZIE
EMERY DARCY
STANLEY MORNER
FRANK CHAPMAN
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Friday, August 28

OTTO KLEMPERER, Conductor
All-WAGNER Program

Overture to "Tannhauser"
Prelude to Acts I and 3, "Lohengrin"
Prelude to the "Mastersinger"
Grail Scene from "Parsifal"
Amfortas ..... Emery Darcy
Titurel ..... Douglas Beattie
Alto solo ..... Clemence Gifford
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An Outline of the Career

of

Ralph Thomas

VOICE TEACHER AND COACH

STUDIED

Ralph Thomas has studied voice and acting in New York and at the Paris Conservatory of Music, followed by four years in Milan, Italy.

APPEARED

He has concertized in 32 States of the Union, soloist with the leading orchestras, and has appeared in concert and opera in Paris and other cities of France and Italy. He has distinguished himself as an actor, having appeared in numerous plays on the New York stage.

ESTABLISHED

A few years ago Mr. Thomas established himself in Los Angeles in perhaps the largest and finest private studio on the Coast, where he has presented 82 Pupils' Recitals, as well as several Artists-Pupils' Recitals at Trinity Auditorium.

RADIOED

Realizing the importance of Radio singing and Film Voice work, he has had his new studios wired for microphone equipment, and has presented 288 Radio Programs on the air.

TEACHER OF

Ralph Thomas is the teacher of Carol Deis, soprano, who won the first prize of $5000 in the National Atwater Kent contest, her entire training having been with him. Floy Hamlin, winner of the second prize in the same National Contest, was also his student. Mr. Thomas has the unique distinction of having four other pupils win State Contests in this competition. Other pupils are Virginia Karns, Deanna Durbin, De Witt Mosher, Evelyn Frances, Mary Flinn, Bobbie La Mont, Robert McNamara, Sonny Arlington and Olga Rostova. His ability as a vocal teacher is evidenced by the success of his pupils, many of whom are now winning recognition in Concert, Film, Radio, Opera and Musical Comedy.

AUDITIONS

The summer teaching schedule of Ralph Thomas has been entirely filled and those who desire to enroll in his classes for the Fall should make application soon.

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Symphony Association And Ebell Club Direct Breakfast

Joining forces in the final Artists' Breakfast of the season, Ebell Club of Los Angeles and the Southern California Symphony Association presented and directed the event this Tuesday.

Mrs. Samuel Cary Dunlap, former president of the club, and Mrs. Leiland Atherton Irish, executive vice-president and manager of the symphony association which has sponsored this season of Symphonies Under the Stars and the Philharmonic Orchestra, served as joint-chairmen.

Dr. Edward Woellner of the University of California at Los Angeles was presented as the principal speaker and delivered a message of much inspiration and importance to the music loving public.

The honor guests included chairmen of the various breakfasts during the season, members of the board of trustees, Southern California Symphony Association and the artists appearing this week in the Bowl. Invitations were sent to the following for the event:

Mesdames: Cecil Frankel, Clifford Lott, E. A. Bryant, John Boyce-Smith, H. A. Everett, Max Farrand, Richard Fudger, Hector Geiger, Joseph Levy, Rufus B. von KleinSmid, E. Avery McCarthy, Robert A. Millikan, John Crombie Niven, Roy E. Naftzger, Lee A. Phillips, Harry W. Robinson, Harry Tipton Steck, Paul Fergussen, John D. Fredericks, Will Lee Austin, Francis E. Payne, Evelyn Paddock Smith, Gold Madden, Wright Craig;



Mrs. Samuel Cary Dunlap



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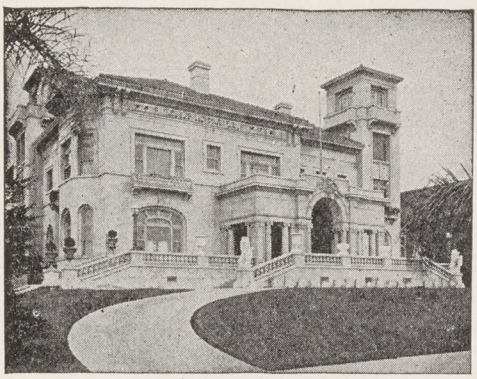
Misses: Katherine Yarnell,

(Continued on Page 59)

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handing of it over into the custody of highly favored men, was selected by the author of "Lohengrin" for the introduction of his drama, as the subject to be musically portrayed.

Prelude to "The Mastersingers of Nuremberg" . . . Richard Wagner

WONDROUSLY beautiful and touching as are the strains of Wagner's opera, they are greater yet to him who has come to know the Nuremberg of lush summer nights, when the air is heavy with the scent of lilac, while the full moon illumines the exquisite Gothic architecture of houses and edifices, making shadows wider where lovers may hide as they do in the opera.

• • Nuremberg, however, is no less a thing of beauty and a joy forever when bathed in the golden sun of a summer morning while the descendents of the old craftsmen attired as of yore revive old customs. It is such a scene which breaks into full view as the Prelude opens. Woodwinds then tell of the romance of Walter and Eva, the third theme, march like, suggesting a fanfare, which Wagner is said to have taken from a genuine old mastersinger melody, the "Crowned Tone" of Heinrich Muegling. At once the music spreads in elaborate and yet magnificently sweeping fashion. In the course of the overture most of the main themes of the opera pass in review, knitted together and interlaced at the close with a wealth of design suggesting the embroideries on the great silken banners carried by the sixteeth century guilds of musician-craftsmen and merchants.

• • Just before the closing episode Wagner combines the first two themes with the Prize Song, one of the most singular love melodies in the literature of music. During this astonishing culmination the Prize Song is heard in the first violins, violoncelli and first horn. The marching fanfare is given to such instruments as woodwinds, lower horns and second violins, while the initial motif of the prelude, the Meistersinger theme, is proceeding in the basses. A fourth figure, that of the envious Beckmesser, is wafted across the strings. This thrilling orderliness finally expands into an apotheosis of engrossing beauty.

Grail Scene from "Parsifal" . Richard Wagner

WAGNER has always been susceptible to the romance of the Middle ages, and found an impersonal strength when he was able to intertwine the romantic with the mystic. Certain events in the Germany of today had their seed in

(Continued on Page 45)

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The 1936 Hollywood Bowl Conductors in action. Left to right, top row: Leopold Stokowski, Eugene Goossens, Richard Lert; center row: Andre Kostelanetz, Mr. Stokowski, Otto Klemperer; bottom row: Sir Ernest MacMillan; Mr. Klemperer. T. K. Hasting's candid camera pictures by Otto Rothschild.

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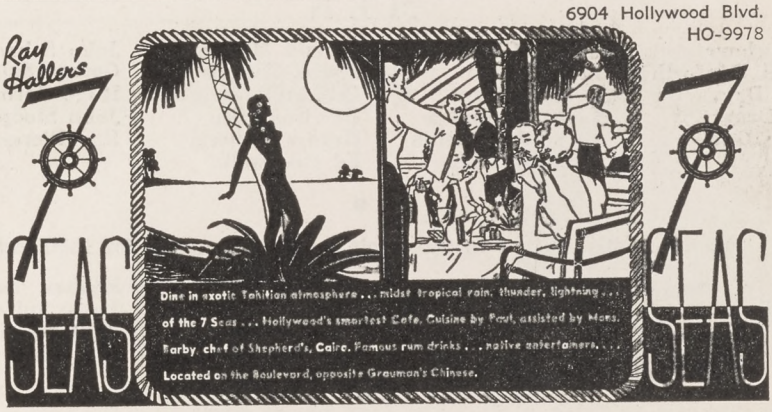
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a specifically Germanic Christianity which Wagner too regarded as an especially pure source of the truly religious. There live great personages in Wagner's "Parsifal," but vocally this music-drama is solo speech-song. Stress on the specially vocal is laid in the magnificently conceived choral passages which never rise to greater beauty and ecstasy than in certain moments of the "Grail" scene, therefore chosen so wisely for this evening by Maestro Klemperer. In fact the self torment of Amfortas, who has sinned and been wounded in spirit as well as in body by Merlin, dark-spirited thief of the holy lance and wily master of the flower maidens, affords striking contrast between "songless" speech-song and the marvelously cadenced cantos of the knights and their younger esquires who serve the Grail. The exhortations of Titurel are brief but potent commands as if from beyond.

• • Great bells sound an atmospheric introduction to this scene which symbolizes the ritual of the communion. Hence it should not be difficult to behold on columns of processional chords a high-domed hall into which march the knights of the Grail, the esquires and pages to be strengthened once more by "the feast of love and blessing which never passes away."

• • Titurel commands his son Amfortas, present king-guardian of the Grail, to unveil the sacred vessel so that they may be stirred by its wondrous power. Three times he must exhort the son who is physically and spiritually crushed by the wound inflicted by Merlin while he forgot his vow of chastity in the arms of Kundry. At last he gathers strength and the miracle of the Grail unfolds itself.

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•

(Note: For the performance of "Parsifal" the University Choir has been augmented by selected singers from the following organizations for the men's chorus: *The Los Angeles Oratorio Society, The University Men's Glee Club, and The Los Angeles Junior College a Capella Choir.)*

•

WOMEN

Mildred Anderson
Lillian Barnett
Aileen Beler
Helen Berger
Mildred Blanke
Bernice Bronson
Hazel Burden
Lois Burden
Raphaele Clemente
Martha Constad
Louise Glenn
Vera Nell Gilmer
Florence Greene
Jane Hall
Virginia Hargrave
Lois Hartman
Jane Howell
Frances Hudson
Alice Knoth
Ethel Lacy
Patricia Marsh
Grace McGillin
Carmen Michaelis
Elaine Miller
Jean Murtagh
Lucille Noack
Vera Norton
Betty Pickard
Velma Pickett
Jean Rennie
Rosine Reynolds
Bettina Rundio
Ruth Sherman
Ruth Smith
Cordelia Spurgeon
Harriet Steinle
Eleanor Warner
Mary Wilkinson

•

MEN

Jay Barbour
Donald Danforth
Ralph Day
John Drury
Arthur Dublin
Julian Ginsburg
Milton Gray
Sheldon Hunt
Carroll Jennings
Richard Johnston
Charles Mahin
Donald Maxwell
Myron Nichols
Dwight Poundstone
Harrison Rice
Hubert Roberts
Ed Rockwell
John Schaeffer
George Shochat
Hugo Sproul
John Stoops
Ray Pierson

•

The following singers, not in the Choir, have been added for this occasion:

Joan Angione
Ruth Babcock
Mary Helen Collier
Marcella Stern
Evelyn Donaldson
M. Emmons
Mary Hagopian
Madeline Hammer
D. Neutra
Bernice Sheets
Inez Feeney
Mildred Tanner
Jessie Spitzer
Alice Sturdy

•

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CARROLL JENNINGS, Assistant Director

Millon Anisman
Gene Arcudi
Frank Armstrong
Gean Austin
O. R. Beardsley
Clinton R. Brown
Sol Chester
A. N. Culling
R. R. Daley
Duncan Davidson
Bruno Demke
Harrison Emmons
Dan Ferguson
F. Walter Fernholtz
Spencer Fine
Frank Forster
Charley Gordon
Merrill Gordon
Paul Halapoff
John Harvey
Raymond Healy
Bob Hiner
Paul Holtz
James R. Hudson
Oliver Hughes
Leigh Hunt
James Johnson
Richard Kanogy
Robert Kiler
Frederick Kline
Elliott Lewis
Jerry Lopez
Albert Lowenthal
Robert L. Mann
Frank McCann
J. S. Miller
Gilman Noble
Thomas Nolder
Ralph Peterson
John C. Paine
Paul Rew
Ed Robinson
Walter Schneppe
Herb Spargin
Sten Swenson
Edward Sugal
James Tallman
Robert Tevrizian
E. Walker
Ewel Wanlass
Harry White
Fritz Zeiss



Left to right: Frank Buck, Mrs. Leiland Atherton Irish, Burr MacIntosh, Carrie Jacobs Bond and Otto Klemperer. (See Page 52 for article.)

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'Everyman' Prepared To Move Into Bowl For Eight Days

For the past few weeks the large company of artists needed for the production of "Everyman" has been rehearsing in the Charles Chaplin Studios. When Southern California Symphony Association winds up its season's affairs early next week, the preliminary work for the historic play will begin.

The California Festival Association will present "Everyman" under the distinguished direction of Johannes Poulsen, director of the Royal Theatre of Copenhagen.

A company of 500 players is being assembled for the production. This cast will include many important actors of the stage and screen. The late George Sterling, California poet, translated Hofmannsthal's modern version of the famed play.

★ ★ ★

Loyal Usher Gives His Bit to Help Orchestra Fund

Raul Garcia, genial and efficient member of the Bowl usher staff, is not only a confirmed music lover. He digs into his meager savings frequently to add to the Philharmonic Orchestra Continuance Fund. Last week he received a small fee for an extra service performed. This and the 50 cents he received for ushering, he turned into the continuance fund with the remark: "I wish it could be $50,000.

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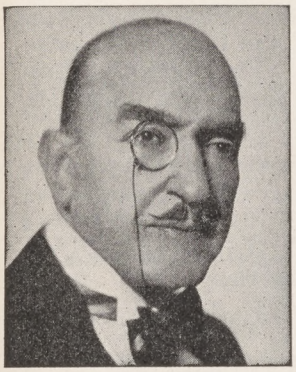
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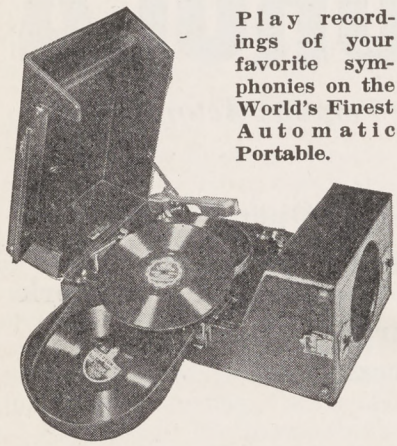
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Alice Roosevelt Longworth made her first Bowl visit last week. Also "among those present" was Mabel Walker Willebrandt, former assistant U. S. Attorney General; and Allen Hoover, son of the former president.

First concert: First Symphonies Under the Stars were given July 11, 1922, and have continued without interruption since. First Easter Sunrise Service in the Bowl was Easter Sunday, 1921. First with the Philharmonic Orchestra was April 16, 1922.



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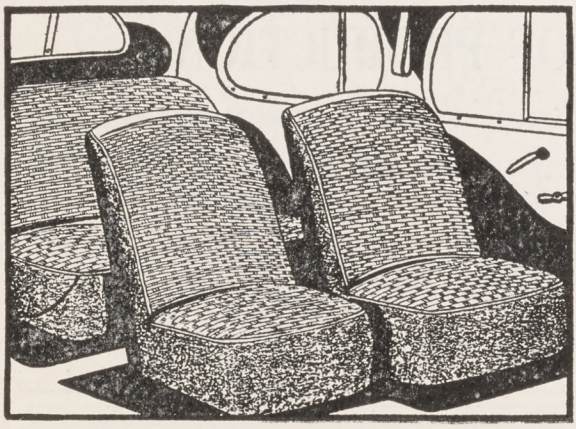
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finale with C Major altitudes never reached before.

• • Frau Schumann may have been conscious of what was in the mind of Brahms as he set out to write the first symphony. The composer had become "distrustful of the easy emotionalism of the romanticists." He had derived much from Robert Schumann, but he modelled himself after Beethoven. No composer was in a more difficult position. Schubert, too, stood on the dividing line between classicism and romanticism, but those problems did not trouble him. The composer of the "Unfinished" was both a classic and a romantic, and so is Brahms, plus a stronger, more disturbing dash of Freudian introspection than most listeners of the past suspected. Brahms would have been a good subject for a pyschoanalyst. As it happens, he psychoanalyzed himself a good deal in this first symphony and those familiar enough with the man and the musician will understand the "modernity" of what Buelow, somewhat misleadingly, called Beethoven's tenth symphony.

• • There is much of the "classic school" in the present score. It had to be "right" before it could be "beautiful." Brahms, the "tentative optimist," as one reviewer called him, struggled hard with the structural problems of his task. Emotionally he was still fighting titanically to save himself. Had fate destined himself to solitariness, as it had exiled his adored and revered Beethoven? Slowly new letters and observations of the last of his contemporaries and friends are being given to the public and the harsh, ill-mannered man appears a strange victim of circumstances. That he could be gentle and tender to the few chosen ones, men as well as women, had never been a secret, but the tragic conflict in Brahms, the separating duality within himself, which drove him both ways, has become more understandable through recent publications.

Gavotte from the D Major Suite . JOHANN SEBASTIAN BACH

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(Continued on Page 60)

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Breakfast Club Gives Klemperer Gold Card

(See Page 47 for picture)

Otto Klemperer, distinguished musical director of the Philharmonic Orchestra, was honored last week with a gold card of membership in the Los Angeles Breakfast Club. Lauded as one of the foremost musicmakers in the world, Mr. Klemperer was praised by speakers of the morning. R. L. McCourt, president of the Los Angeles Chamber of Commerce, made the presentation speech.

In the above picture are, left to right: Frank Buck, an honor guest; Mrs. Leiland Atherton Irish, executive vice-president and manager of Southern California Symphony Association, which sponsors the Philharmonic Orchestra; Burr McIntosh, the friendly philosopher; Carrie Jacobs Bond, composer, and Mr. Klemperer.

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   - Adagio
   - Allegro

INTERMISSION

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   Allegrettino.....A. BORISOFF
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   Toccata.....FRESCOBALDI (1583-1644)
4. Serenata Espanole.....CASSADO

   Sapateado Spanish Dance.....SARASATE

   Piece en forme de Habanera.....RAVEL

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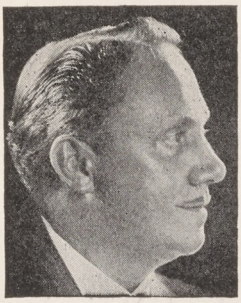
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MADAME GLOSZ, formerly of the Opera Comique, Paris, made her first Screen appearance with Grace Moore, singing "Lucia" in "ONE NIGHT OF LOVE" and will be seen in "THE BROADCASTS OF 1937" a PARAMOUNT PRODUCTION. Has also appeared with the L. A. Philharmonic Orchestra.

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(Continued from Page 51)

Clemence Gifford, Elinor Marlo, Charlotte Boerner.

Assisting Mrs. Dunlap were: Mesdames Cyrus B. Swett and Robert M. Hartwell, hostesses and in charge of decorations. The president's aides were Mesdames Charles Howe, James A. Rogers, Frank Viault and Miss Minta Vaughan.

Special guests of Mrs. Dunlap were Mesdames Charles D. Hill, junior past president of Ebell; Mr. and Mrs. C. E. Fisher and Mr. and Mrs. U. U. Blalock.

deep understanding, understanding his God to express the faith which lives in this Air, faith also in the "good things of life." The portraits of the master depict him as a rather smug and sour man. These two compositions are the best proofs to the contrary. They are self-portraits, minute studies of himself in the better sense of the word, because all great music is autobiographic.

Dance of the Apprentices, from "The Mastersingers of Nuremberg" . RICHARD WAGNER

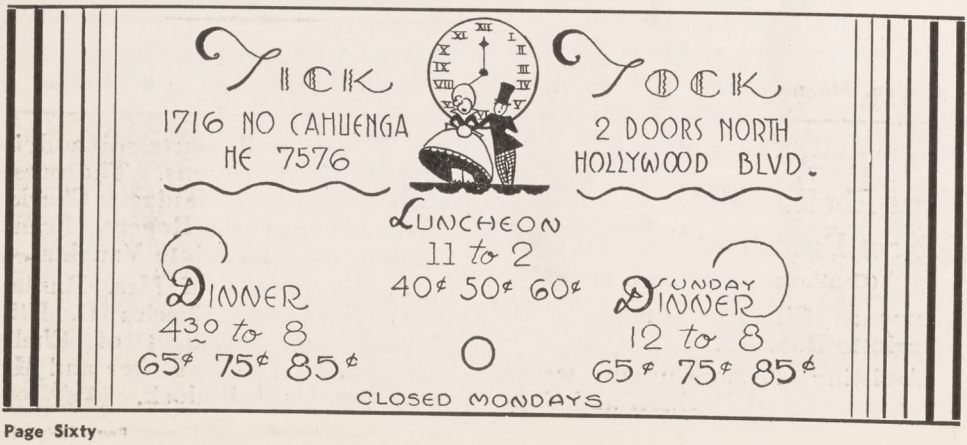
(Born May 22, 1813, at Leipzig; died February 13, 1883, at Venice)

THERE is not much humor and mirth in Wagner's music as a whole. He was a pompous person and felt rather sorry for himself quite often. In fact, he lacked a sense of humor, that is to say, the joke was usually on his friends, especially those who loaned him money. However, this bit from the last act of the "Mastersingers" is delightfully quaint, naive, and one can see the youngsters of medieval Nuremberg smile at each other. No one knew better than Wagner that human nature is alike, fundamentally, at all times, at least "in Spring when the young man's fancy turns to love." Of course, this third act happens to fall on St. John's Day, but those who have visited lovely ancient Nuremberg know that in June the world still seems springlike.

(Continued on Page 62)

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Orchestral Scherzo: "The Sorcerer's Apprentice" . PAUL DUKAS

(Born October 1, 1865, at Paris)

THIS brilliant and amusing piece was composed in 1897, at first for two pianos, success leading to the present adaptation for orchestra in which form it has delighted numerous audiences. The French composer was prompted by the ballad of Goethe, "Der Zauber Lehrling." The German poet had received his inspiration from the writings of Lukianos of Samosata who lived from 120-200 A. D., one of the most independent Athenian satirists. In the tale of "The Lie Fancier" Lukianos derides the wonder workers of his time. The essence of that story is retold in Goethe's verses and anon in the tonal anecdote so brilliantly and graphically "visualized" by the French master of orchestration. The music follows closely the lines of Goethe, which may be read in a translation by Edgar Alfred Bowring.

"The Merry Waltz" . . . . . OTTO KLEMPERER

(Born May 15, 1885, in Breslau; now living in Bel Air)

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• • "This waltz describes the emotions of a merry waltzing individual in a large ballroom. At intervals he hears the music from a distance and then as if doors were opened, the full orchestra is revealed. At the end a little tinkling bell completes the picture."

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(Leonard Liebling, N.Y. American, Mar. 24, 1936)

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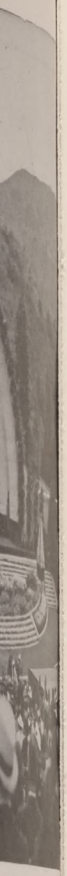
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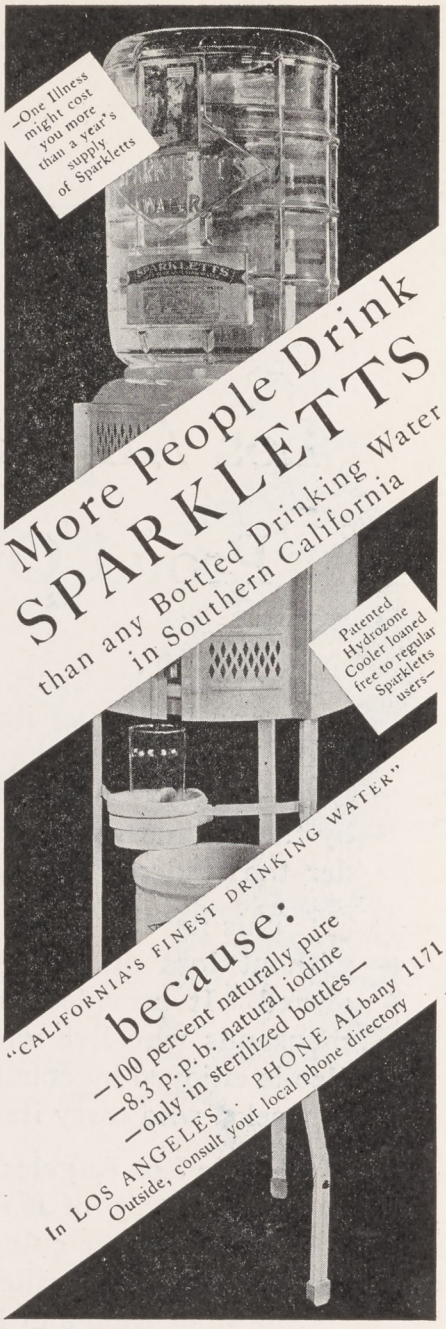
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